

Isaac Albeniz

Tree pieces from
Travel Impressions
(Recuerdos de viaje)



En la Alhambra
Alborada
Puerta de Tierra



Arranged for little orchestra by
Alessandro Palazzani

Instruments

2 flutes (2nd changes with piccolo)

2 clarinets (in A or in Bb)

2 horns in f

harp

strings

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ALBORADA

Isaac Albeniz

Andantino non Troppo

Musical score for the first system of "L'Espresso". The score includes parts for oboe (ott), flute (fl), clarinet (cl), cor Anglais (cr), horn (hp), violin I (vi), violin II (vi), viola (vle), voice (vc), and double bass (cb). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. Dynamics include ppp, pp, and mf.

The image displays a musical score for the piece "Polo Vieni" by Giuseppe Verdi. The score is written for a full orchestra and vocal soloists. The instruments and parts included are:

- ott** (Ottobass)
- fl** (Flute)
- cl** (Clarinet)
- cr** (Cornet)
- hp** (Harp)
- vl** (Violin)
- vle** (Viola)
- vc** (Violoncello)
- cb** (Contrabasso)

The score is in the key of D major (indicated by two sharps) and 2/4 time. The tempo is marked "Allegretto". The score is divided into measures, with the first measure of the vocal part starting with the lyrics "Polo Vieni". The vocal parts are written for Soprano (Soprano), Alto (Alto), Tenor (Tenore), and Bass (Basso). The instrumental parts are written for the respective instruments. The score is a page from a larger manuscript, with the page number "1" visible in the top right corner.

ott

fl

cl

cl

cr

cr

hp

vi

vi

vle

vc

cb

cb ♭ #b Ab

div

univ

2 soli

TUT

p

(div)

ott *pp*

fl

cl *fp*

cl

cr

cr

hp *Ah*

vi *p*

vi

vle *sol part.* *sol part.*

vc solo

vc *pizz* *ARLO*

cb *pizz* *D.V.*

ott

fl

cl

cl

cr

cr

hp

vi

vi

vle

vc solo

vc

cb

F#

Res. Na.

Arco

Detailed description: This is a page of a musical score for a piece titled 'Alborada - 6'. The page is numbered 30 in the top left corner. The score is arranged in a system of staves. The instruments and parts are: oboe (ott), flute (fl), clarinet (cl), clarinet (cl), cor Anglais (cr), cor Anglais (cr), harp (hp), violin I (vi), violin II (vi), viola (vle), vocal solo (vc solo), vocal (vc), and cello/bass (cb). The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. The harp part has a 'F#' marking. The viola part has a 'Res. Na.' marking. The cello/bass part has an 'Arco' marking. The vocal solo part has a 'm' marking. The score is written in a standard musical notation with various notes, rests, and articulations.

[illegible]

ott

fl

cl

cl

cr

cr

hp

vl

vl

vle

vc

cb

222

Detailed description: This is a page of a musical score, page 46. It features ten staves. The top four staves are for woodwinds: oboe (ott), flute (fl), clarinet (cl), and another clarinet (cl). The next two staves are for brass: cornet (cr) and another cornet (cr). The sixth staff is for harp (hp). The bottom four staves are for strings: violin (vl), another violin (vl), viola (vle), and cello (vc). The bottom-most staff is for double bass (cb). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings like 'p' (piano) and 'f' (forte). The page number '46' is at the top left. The number '222' is written below the double bass staff.

ott

fl

cl

cl

cr

cr

hp

vi

vi

vle

vc

cb

M

dim

pp

dim

ppp

pp

ppp

*Rit.**RALL. MOLTO*

ott

fl

cl

cl

cr

cr

hp

Rit.

RALL. MOLTO

vi

vi

vle

vc

cb

Accu

Pizz

ott

pp

p

fl

p

cl

pp

p

cl

p

cr

pp

pp

cr

hp

pp

8va

2 soli

pp

tutti

pp

ppizz

uniri

ppizz

uniri

vcl

pp

vc

pp

cb

pp

Arco

ott

fl

cl

cl

cr

cr

hp

vi

vi

vle

vc solo

vc

cb

rit.

*piu
unite*

[illegible]

R_{IT}

82

ott

fl

cl

cl

cr

cr

hp

vi

vi

vle

vc solo

vc

cb

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

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507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525</

ott

fl

cl

cl

cr

cr

hp

vl

vl

vle

vc

cb

CANTANDO

Alto *Die* *Alto* *Die* *Al* *Die*

ott

[illegible]

ott

fl

cl

cl

cr

cr

hp

vl

vl

vle

vc

cb

Run.

Detailed description: This is a page of a musical score, page 94. It features ten staves. The top four staves are for woodwinds: oboe (ott), flute (fl), clarinet (cl), and another clarinet (cl). The next two staves are for brass: cornet (cr) and another cornet (cr). The harp (hp) is on the next staff, showing complex triplets and a G# note. The string section consists of four staves: violin I (vl), violin II (vl), viola (vle), and cello (cb). The bottom staff is for voice (vc). The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The music is in a major key. The harp part is particularly active with triplets. The woodwinds and brass play sustained notes. The strings provide a harmonic foundation. The voice part is at the bottom, with a 'Run.' marking below it.

ott
fl
cl
cl
cr
cr
hp
vi
vi
vle
vc
cb

par.

Detailed description: This page of a musical score, numbered 97, contains staves for the following instruments: Oboe (ott), Flute (fl), Clarinet (cl), Clarinet in Bb (cl), Cor Anglais (cr), Cor Anglais (cr), Harp (hp), Violin I (vi), Violin II (vi), Viola (vle), Violoncello (vc), and Contrabass (cb). The key signature is three sharps (F#, C#, G#). The harp part features triplets and wavy lines indicating glissandi. The woodwinds and brass play sustained notes, while the strings provide a harmonic foundation with some movement in the lower registers.

ott

fl

cl

cl

cr

cr

hp

vi

vi

vle

vc

cb

F#

usc.

>

The musical score is for a piece titled "Alborada - 21". It is a multi-staff score for a large ensemble. The instruments listed on the left are: oboe (ott), two flutes (fl), two clarinets (cl), two cor Anglais (cr), harp (hp), two violins (vi), viola (vle), cello (vc), and double bass (cb). The key signature is one sharp (F#), and the time signature is 3/8. The harp part features a complex, flowing melody with many triplets and a dynamic marking of *usc.* (crescendo). The woodwinds and strings provide harmonic support with sustained notes and some melodic fragments. The score is divided into measures by vertical bar lines.

RIT,

Alborada - 23

ALBORADA

Flauto I

Isaac Albeniz

Andantino non troppo

9 **A** *p*

17 **D** *pp* *mf* *C* 2

24 *mf* **D**

32 *pp* **E** 4

42 *sempre p* **F** 2 **G** 4 **H** 6 *rit.*

58 **I** a T.po *CanT.* *rall. molto* **J** a T.po 4 2 *ppp*

70 **K** *p* **L** *rit.* a T.po 2

79 *p* *ppp* *rit.* **M** a T.po

88 *CanT.* *f* **N** *mp*

95 2

104 **O** *rit.* *p* 4 *rit.* *ppp*

ALBORADA

Isaac Albeniz

Ottavino (Flauto II)
Andantino non troppo

8 **A** 2 *pp* *f*

17 **B** 2 *mf* *pp* **C** 2

28 **D** **E** *sempre p*

38 **F** 4 **G** 6 **H** 4 **I** 6 **J** 8 *rall. molto*

66 **J** a T.po **K** 2 *ppp* *p*

74 **L** *rit.* a T.po 2 *p* *ppp*

82 *rit.* **M** a T.po 4

89 **N** 11 *f*

104 **O** 4 *rit.* **P** 4 *rit.* *ppp*

ALBORADA

Isaac Albeniz

B

Clarinetto I in La
Andantino non troppo

8 **A** 2 *mp* *mf* *< >*

18 *mf* *>* *pp* **C** 2

28 **D** **E** *sempre p*

37 **F** 2 **G** 6 **H** 4 *solo*

54 *cresc.* *rit.* **I** a T.po *dim.* *rall. molto* 7

66 **J** a T.po *ppp* **K** 2 *p*

74 **L** 7 *rit.* **M** a T.po 6 6

87 6 6 6 6 6 6

93 **N** *mp*

102 **O** 2 **P** 4 *rit.* 4 *rit.* *ppp*

ALBORADA

Clarinetto I in Si b
Andantino non troppo

Isaac Albeniz

8 **A** 2 *mp* *mf* *<* *>* **B**

18 *mf* *>* *pp* **C** 2

28 **D** **E** *Sempre P*

37 2 **F** 6 **G** 4 **H** solo *<* *>*

54 *cres.* *rit.* **I** a T.po *rall. molto* 7 *d'im.*

66 **J** a T.po *ppp* 2 **K** *p*

74 **L** 7 *rit.* **M** a T.po 6 *<* *>* 6

87 6 6 6 6 6 6

93 **N** *mp*

102 2 **O** 4 *rit.* **P** 4 *rit.* *ppp*

ALBORADA

Isaac Albeniz

Clarinetto II in La
Andantino non troppo

8 **A** 6 **B**

mf

19 **C** 2 *pp*

26 **D** *sempre p*

34 **E**

40 2 **F** 6 **G** 4 **H** 6 **I** 8 *rall. molto* **J** a T.po 2 *ppp*

70 **K** *p* **L** 7 *rit.*

84 **M** a T.po *f*

91 **N** *mp*

99 **O** 2 **P** 4 *rit.* 4 *rit.* *ppp*

ALBORADA

Clarinetto II in Si b
Andantino non troppo

Isaac Albeniz

8 A 6 B

mf

19 C 2 D

mf *pp*

26 D 1 E

sempre?

34 E F G H I J

rall. molto a T.po *ppp*

40 2 F 6 G 4 H 6 I 8 J 2

ppp

70 K L 7 M *rit.*

pp *rit.*

84 M a T.po

f

91 N O P

mp

99 2 O 4 P 4 rit. rit.

ppp

ALBORADA

Isaac Albeniz

Corno I in Fa

Andantino non troppo

11

24

33

46

52

66

84

92

100

solo

pp

mf

pp

rit. a T.po

rall. molto

PPP

pp

P

rit.

P

pp

A

B

C

D

E

F

G

H

I

J a T.po

K

L

M a T.po

N

O

P

ALBORADA

Isaac Albeniz

Corno II in Fa
Andantino non troppo

A *pp* *Poco cresc.*

B *mf* *>* *pp*

C *pp*

D *pp*

E *pp*

F *pp*

G *pp*

H *pp*

rit. **I** a T.po *3*

J a T.po *2* *rall. molto* *ppp*

K *pp*

L *7* *rit.*

M a T.po *f*

N *p*

O *pp*

rit. **P** *2* *pp*

rit. **P** *4* *pp*

ALBORADA

Andantino non troppo

Isaac Albeniz

First system of musical notation (measures 1-8). The key signature is two sharps (F# and C#). The time signature is 3/4. The music is in a piano (pp) dynamic. The right hand features a melody with a fermata over the first measure, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with a bass line of eighth notes. A fermata is placed over the eighth measure. The system concludes with a double bar line and a repeat sign.

2 2 2 2 2 2 2 2

pp

Poco cresc.

A

Second system of musical notation (measures 9-16). The right hand continues the melody with a fermata over the first measure, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with a bass line of eighth notes. A fermata is placed over the eighth measure. The system concludes with a double bar line and a repeat sign.

12

cb Fb Ab

B

Third system of musical notation (measures 17-23). The right hand features a melody with a fermata over the first measure, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with a bass line of eighth notes. A fermata is placed over the eighth measure. The system concludes with a double bar line and a repeat sign.

19

mf gliss.

ad libitum

pp

[cb Db Eb Fb G# Ab Bb]

C

Fourth system of musical notation (measures 24-31). The right hand continues the melody with a fermata over the first measure, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with a bass line of eighth notes. A fermata is placed over the eighth measure. The system concludes with a double bar line and a repeat sign.

24

pp

Ab

D

Fifth system of musical notation (measures 32-41). The right hand features a melody with a fermata over the first measure, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with a bass line of eighth notes. A fermata is placed over the eighth measure. The system concludes with a double bar line and a repeat sign.

32

sempre p

sempre Piano

E

Sixth system of musical notation (measures 42-49). The right hand continues the melody with a fermata over the first measure, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with a bass line of eighth notes. A fermata is placed over the eighth measure. The system concludes with a double bar line and a repeat sign.

42

F

G

H

rit.

58

58

I 8 **J** 2 **K** 6 **L** 2

rall. molto a T. po

8 2 C# 6 2 *rit.*

pp

78

78

a T. po

mf *pp* *rit.* a T. po

2 8 2 8

F# G# (Re Maj.)

93

93

N

solo

3 3 3 3 3 3 3 3

G#

96

96

3 3 3 3 3 3 3 3

G#

99

99

F# F# *cres.*

3 3 3 3 3 3 3 3

102

102

O *rit.* **P** *rit.*

2 2 3

pp v v v v v

2 3

pp

ALBORADA

Isaac Albeniz

Violini I

Andantino non troppo

11

A

pp

2

11

poco cresc.

mf

div.

unis.

17

B

2 soli

tutti

8va

div.

C

2

p

mf

pp

24

unis.

D

p

32

E

div.

8va

Sempre p

42

F

div.

pp

47

G

52 H *div.* *rit.*

pp *cresc.* *dim.*

58 I a T.po

ppp

64 *rall. molto* J a T.po *2 soli* *tutti* *3 div.*

pp

70 K *unis.* L *rit.* a T.po *rit.*

pizz. *arco* *mp* *pp*

85 M a T.po

ff cant.

91 N

mp

98 O *rit.*

pp

108 *solo*

mf *rit.* *pp*

gli altri *pp* *pp*

ALBORADA

Isaac Albeniz

Violini II
Andantino non troppo

5

A

pp

11

Poco cresc.

mf

17

B

div.

unis.

mf

8va

div.

C

2

pp

24

unis.

p

30

D

E

div.

sempre p

38

F

div.

pp

44

48 **G** *div.* **H**
pp

54 *rit.* **I** a T.po
cresc. *dim.* *ppp*

60 *rall. molto*

66 **J** a T.po *unis.* *div.* **K** *unis.*
pp *pizz.* *2*

74 **L** *rit.* a *rit.*
arco *mp* *pp*

85 **M** a T.po
ff cant.

90 **N**
mp

95 *3*

104 **O** *rit.* **P** *rit.*
pp *pp* *pp*

ALBORADA

Viola

Isaac Albeniz

Andantino non troppo

11

A

2

pp

11

B

ppoco cresc.

mf

18

C

al pont.

mf

p

28

D

pos. nat.

E

sempre p

36

40

F

pizz.

arco

CANT.

48

G

H

rit.

6

58 I a T.po

pp

64 rall. molto J a T.po

pp

70 K L rit. a T.po rit.

mp

85 M a T.po

ff Cant.

89

93 N

mp

99 O

pp

107 rit. P rit.

pp

ALBORADA

Isaac Albeniz

Violoncelli

Andantino non troppo

2

pp

A

11

Poco marc.

mf

B

C

4 2

24 *solo*

p

gli altri

pizz.

p

arco

p

D

32 *solo*

gli altri

Sempre p

E

37 *solo*

gli altri

42 **F** *tutti*

pizz.

p

arco

CANT.

G

49

H *rit.* **I** a T.po

6

pizz.

pp

arco

62

*rall. molto***J** a T.po**K**

72 *solo**rit.*

gli altri

L

78 *solo**rit.*

a T.po

gli altri

*mp**pp**rit.*

85 **M** a T.po

tutti

pizz.

pizz.

pizz.

pizz.

pizz.

arco

arco

arco

arco

90

N

pizz.

pizz.

pizz.

arco

arco

arco

arco

97

O*rit.***P**

3

*pp**pp*

110 *solo**rit.**P**dim.**pp*

gli altri

pp

ALBORADA

Contrabbassi

Andantino non troppo

Isaac Albeniz

Andantino non troppo **A** 8 6 **B** 4 **C** 6

[illegible]

36  **F** 6

48 G H rit. a T.po rall. molto
6 I 6
pizz. *p* pizz. *pp*

66 **J** a T.po **K** **L** *rit.* a T.po

arco pp mp pp

82 *rit.* **M a T.po**

pizz. arco pizz. arco pizz. arco pizz. arco pizz.

90 N

arco pizz. arco pizz. arco pizz. pizz. mp

98

4 **O** 4 *rit.* **P** 2 *arco* *pp* *rit.* 3 *pp*